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NOTES

BY

MR. A. LANG

ON

A COLLECTION OF PICTURES

BY

MR. J. E. MILLAIS, R.A.

EXHIBITED

AT THE

FINE ART SOCIETY'S ROOMS

148, NEW BOND STREET

1881

NOTE.

THE Directors of the Fine Art Society beg to express their gratitude to Mr. MILLAIS for his kindness in assisting them to exhibit together a comprehensive selection from his works, and also to thank the following gentlemen, who, at considerable inconvenience to themselves, have lent their pictures for the above purpose :—

Mr. Allen . . .	"Ferdinand and Ariel."
Sir Wm. Armstrong, C.B.	"Chill October."
Mr. F. A. Beer . .	"Christ in the House of his Parents."
Mr. C. J. W. Bolckow .	"The North-West Passage."
Mr. W. W. Fenn . .	"Portrait of his Father."
Mr. H. Hodgkinson .	"The Yeoman of the Guard."
Ditto .	"The Woodman's Daughter."
Mr. Thomas Holloway .	"The Princes in the Tower."
Ditto .	"The Princess Elizabeth."
C. H. Ionides . .	"Isabella and Lorenzo."
Sir John Kelk, Bart. .	"The Minuet."
Mr. James Leathart .	"Autumn Leaves."
Mr. A. W. Lyon . .	"Cherry Ripe."
Mr. J. Pender, M.P. .	"Leisure Hours."
Mr. Renton . . .	"The Order of Release."
Mr. Reiss . . .	"The Boyhood of Raleigh."
Mr. H. Roberts . .	"The Gambler's Wife."

A sketch by the late John Phillip, R.A., of Mr. Millais at thirteen years of age (when a student of the Royal Academy), as a Highland page, in the picture of Bruce, painted in 1842 and exhibited in the Royal Academy in 1843, has been kindly lent by Thos. Oldham Barlow, A.R.A. The life-sized head above it was given to Mr. Millais by John Phillip in return for sitting for the picture alluded to.

MR. MILLAIS' PICTURES.

THE exhibition of a large number of Mr. Millais' works, produced at very different periods and in different stages of his career, seems to offer an opportunity to discuss the art and the influence of this great painter.

The years of his industry exactly correspond to those in which a change has gradually passed over English Art and English opinion about Art. In that change Mr. Millais' pictures have been one of the chief elements. He has been to English painting very much what Mr. Tennyson (whose latest portrait is here exhibited) has been to English poetry. The Laureate, whose earliest acknowledged volume of verse was in the press in the year of Mr. Millais' birth, began by publishing poems which astonished, rather than allured, by their strangeness, their distinction, their minutely careful finish, their sentiment, and their affectionate regard for things old and perished. When Mr. Millais first became a prominent figure in the world of English painters his art had very much the qualities of Mr. Tennyson's early poetry. It was felt to be strange, and was,

therefore, an offence to all conventional critics. It was marked by the distinction of a serious and laborious ambition, reposing on ideas which were new, and more or less original. The minuteness of finish was a kind of reproach to older and less careful artists, who relied on swiftness of glance and "masterly" rapidity of touch. Lastly, many of Mr. Millais' earlier works were informed with a sentiment, which puzzled people incapable of sentiment, and were marked by respect for the early Italian painters, and for the religion and art of a time then generally known as the "Dark Ages." It is unnecessary to lay more stress on this parallel; to show, for example, how some of Mr. Millais' works—like the "Cuckoo" of last year—answer in feeling to Mr. Tennyson's idylls of modern English country life. The correspondence is near enough to justify us in asserting for the art of Mr. Millais a position and an influence like those possessed by the poetry of the Laureate.

Neither the poet nor the painter secured his place without enduring a great deal of conservative and unfriendly criticism. But Mr. Millais had the advantage of being looked on as one of a "school," and the shafts of the enemy were often directed at the "school" in general, and at some of its other leaders in particular. It is necessary here to give some brief account of what was called the "pre-Raphaelite movement," a topic full of interest in itself, as well as for the influence of the movement on the painting of Mr. Millais.

He was a painter of the highest promise before the pre-Raphaelites were dreamed of by friends or enemies. Born on June 8, 1829, at Southampton, Mr. Millais showed an extraordinarily precocious skill with the pencil when he was a mere child. At the age of eight years his drawings astonished the President of the Royal Academy, Sir Martin Archer Shee. When he was nine he won a silver medal of

the Society of Arts, Adelphi ; and, not to linger over his boyish successes, he carried off every Academic prize he competed for before he was seventeen. At the age of sixteen Mr. Millais exhibited at the Academy a large historical picture, "The Capture of the Inca by Pizarro." In this work, now in the possession of Mr. Hodgkinson, there is, so to speak, nothing immature. One might take it for a spirited and successful work of a ripe painter of that time when English art was rather conventional, and not too particular about minute historical accuracy. We cannot say that the type of the "Inca," seems to be very distinctly Peruvian. But there can be no question about the harmony and soft brilliancy of colour, the decorous grace of the composition, and the strong drawing, for example, of the hands of some of the figures. The painting was selected for praise by a French critic, who reviewed the Academy of that year (1846), and who placed the "Capture of the Inca," "by an artist whose name is unfamiliar," on a level with the best historical work in the gallery. But the interesting point in this picture is, if one may say so, its want of interest. It is entirely devoid of the strangeness, the sentiment, and the singularly minute execution of the pictures which Mr. Millais was so soon to exhibit. It is chiefly remarkable for its wonderful precocity. Had Mr. Millais always painted in this manner, only with increasing power, he would never have been reviled—as Keats, Wordsworth, and Tennyson had the honour to be—by the critics of the Tory press.

In 1847 Mr. Millais contributed a picture called "The Widow's Mite" to an exhibition in Westminster Hall. This painting, also, had none of the peculiarities which astonished, puzzled, and offended the majority of critics, while they made Mr. Millais' reputation as an ingenious young rebel against "generalisations" and conventionalism in Art.

The change was soon to come, and, when it came, was sufficiently marked. In the years 1847—1849 a number of young men, poets and painters, formed a kind of *cénacle* for the discussion of topics connected with their arts. The names of the original members of the "Pre-Raphaelite Brotherhood," as they afterwards styled themselves, are variously handed down by tradition. They were seven in number, like the French *Pléïade* of 1550, and their names, like the names of the members of the *Pléïade*, and of the Seven Sages, are hard to ascertain. There is no doubt that Mr. Dante Gabriel Rossetti, Mr. Millais, Mr. Holman Hunt, and Mr. Woolner, were of the band.* The ideas of these young men have, of course, been greatly modified by advance of time and acquisition of experience. Probably none of the sacred six still living thinks exactly as he thought when he was twenty-one. But among all the changes of things, the ideas of the pre-Raphaelite company have lived, developing as time went on, and have modified English art and English opinion.

What were these ideas? It is not easy to give a satisfactory account of them. The easiest way to describe them, and perhaps not the least true description, is to say that pre-Raphaelitism in England answered to the Romanticism of the young poets and painters of France, to the Romanticism of 1830. Both movements were the natural and inevitable reaction against what is smooth, and facile, and conventional in poetry and painting. In both movements the ideas were much less really important than the spirit. When we try to form new ideas about the purpose and the method of art we inevitably slip into metaphysics. The pre-Raphaelites' motto was TRUTH. But, like Pilate, and with no more inclination to jest than he, we are compelled to ask, "What is truth?"

* The remaining three were William Rossetti, F. G. Stephens, and G. Collinson (since deceased).

The answer is as hard to find in art as in religion or metaphysics. Before inquirers know where they are, they find themselves wandering darkling among *noumena* and phenomena, among "things in themselves" and subjective *schemata*, and other abstractions far from gay. A man who says he is determined to paint the truth about a tree, for example, must define what he means by the truth about a tree. Before he has done trying to complete his philosophy of the truth about a tree he has joined the majority, and "knows what Rhamses knows." The oaks are standing now in Windsor Park which were fine pieces of timber when Nominalists and Realists wrangled over these questions in the schools. Ideas profit not, it is the spirit only which profits. We cannot here give an abstract of pre-Raphaelite ideas, but it is less difficult to say what spirit the men were of. Their little journal, the *Germ*, published in 1850, is a sort of manifesto, and is full of poems, stories, essays, and etchings illustrative of their state of mind.

From these, and also from the contemporary works of Mr. Millais, Mr. Holman Hunt, Mr. Coventry Patmore, and Mr. Rossetti, we derive our impressions as to the spirit of the pre-Raphaelite brotherhood. In the first place they declared for the most severe and earnest labour. Nothing was to be scamped or "generalised" that could be and should be expressed in complete detail.

This part of their theory is illustrated by Mr. Millais' work in his early picture, "The Woodman's Daughter" (exhibited in the Academy 1851, and No. 6 in this collection). The painting illustrates some lines by Mr. Coventry Patmore. The poem describes the affection of a highly-born lad for the rather unattractive daughter of a hewer of wood on his father's lands. In the picture, perhaps the first thing that fixes the attention is the minute laboriousness of the work. The young oak-leaves in the foreground are not

painted with a dusty turn of the brush, but modelled with the utmost attention to the appearance of nature. The textures and folds of the boy's dress are not less accurately defined. Mr. Hodgkinson, in whose possession this picture is, tells me that he well remembers the purchase of the strawberries which the boy is offering to his little friend. They were bought in Covent Garden thirty years ago, in March, when strawberries were scarce. This little trait is very characteristic of the young men who represented art as never having joyed since Raphael decorated the Vatican for Julius II. Some dabs of red would have been good enough to stand for strawberries in the eyes of many painters of 1850. But Mr. Millais painted the real article, as may be seen, with extreme and loving care; and afterwards the strawberries were eaten in a devout and thankful spirit. It will be observed that the young artist did not, in this work, make the details too prominent, or at least he failed less in this direction than might have been expected and pardoned. The stretch of forest background, the heavy white cloud in the blue sky, prove that Mr. Millais had all the necessary qualities of a landscape painter thirty years ago.

We have chosen the "Woodman's Daughter" to illustrate the pre-Raphaelite seriousness and laboriousness, and the determination to go straight to nature. With this determination they cultivated the theory that what is common in nature is good enough for art. Do not select faces or scenes of unusual and abnormal beauty, they say, but draw and paint such things as are set before you. It is unnecessary, perhaps, to observe that this theory leads to a practical fallacy, namely, the neglect of the beautiful. For example, the little girl in the "Woodman's Daughter" is unnecessarily plain and uninteresting. Almost all children are so beautiful, that Mr. Millais must have gone a little out of his way to select this uninviting little

model. In the same spirit, Wordsworth, when he was the slave of his own ideas, deformed his poetry with lines about

> "A household tub like one of those
> Which women use to wash their clothes."

Pre-Raphaelitism was always bringing in the household tub. In this spirit Mr. Millais made his Cleopatra (in the "Dream of Fair Women") a stout dusky person, the shortness or length of whose nose would never have troubled the peace of ancient Europe. In the collection of his paintings now exhibited, we see him shake off the fallacy that the ugly ought to be selected by the artist. It is superfluous to remark that this peculiarity was a great tool of hostile critics, when they reviled Mr. Millais and all his works in the fearless old fashion.

We have considered certain aspects of the pre-Raphaelite spirit, namely the earnestness, the love of actual nature, the laborious accuracy, and the selection of what is common, if not ugly. Love of the Catholic and romantic past also entered into the spirit of the brotherhood, and showed itself in the choice of romantic subjects and Christian subjects, and in the disregard of what was conventional in composition. The art of Mr. Millais was not, everything considered, very much affected either by the romantic or by the ascetic Christian spirit. Compared with Mr. Rossetti, he can scarcely be said to have yielded greatly to mediæval influences. The way in which these affected the pre-Raphaelite brotherhood may best be examined in the works of two younger disciples, Mr. William Morris and Mr. Burne Jones. In the *Oxford and Cambridge Magazine* there are a number of very remarkable stories and verses, chiefly by Mr. Morris, which show quite a new way of thinking about the Middle Ages. Here, to the colour of a page of Froissart, is added a spiritual

mysticism, an earnest superstition, which Froissart seldom shows, which Scott neglected, but which has a fascination of its own and a foundation in historical fact. These spiritual longings and languors and all the strange passion of Mr. Morris's book of verse about the people of the fourteenth century (the *Defence of Guinevere*) was alien to Mr. Millais. When he handled mediæval subjects it was more in the manner of Scott than in that of the author of the *Blue Closet* and the *Hollow Land*, or of the painter of "Laus Veneris." He had no natural liking for ladies and knights pining in love-sickness. He returned to the free air and play of modern passions, and scarcely lingered for a day with Mr. Dante Rossetti and the younger artists in the hollow hill of the discrowned Cytherean, in the palace of Venus beloved by Tannhaüser.

Once more, the pre-Raphaelite ideas, as applied to Christian art, did not receive much aid from Mr. Millais. The brotherhood asked for pictures of events in the life of Christ, expressed with historical truth. In short, they wanted paintings which should be archæological restorations of Jewish existence as it was in the reign of Tiberius. They were tired of the augustly draped fishermen of the Italian schools. They believed that the imagination of men would be more profoundly moved by the bare historical facts. At first sight this theory seems to have much to say for itself, but in practice the new archæological sacred pictures were found rather to revolt and annoy the religious mind, or, at least, this was said by orthodox critics to be the effect of works like the "Christ in the House of his Parents," and the "Light of the World." The poverty, the meagre industries, the rude clothing of our Lord and his disciples, were as much a stumbling-block to the British churchgoer as to the old Pharisees and Sadducees. Customs and traditions have such heavy weight in these reli-

gious matters that historical accuracy in the treatment of scriptural subjects was thought almost profane.

After all the questions in art should be, Is a picture well painted, and does it produce the effect the artist intended? The sacred pieces of Titian and Leonardo reply triumphantly to these questions, though the scriptural characters are represented in dresses they never wore, and busy with instruments they never used.

Mr. Millais' "Christ in the House of his Parents" was his most important piece of sacred art. It was exhibited at the Academy in 1850. According to a critic of these days, "few ordinary observers can look at it without a shudder." We may doubt whether ordinary observers had so completely learned how to shudder in 1850. We shall have more to say of the work in its own place; for the present it is enough to remark that it is admirably painted, and that the ordinary observer who now contemplates it, finds represented there the agony of the sacred maternal passion and the reverence of humility and truth. None the less Mr. Millais did not feel a permanent attraction in ascetic art. He moved on to other fields.

One of the most interesting of his early works was the "Isabella," exhibited in 1849. This work was singular enough to have excited animosities in that rather conventional period of criticism. The chief artists of the day, with one exception, Turner, were not apt to paint anything that could be called bizarre. Etty and Egg and Sir Edwin Landseer were at the head of English art, with Stansfield, Uwins, Mulready, Maclise, and Grant. Among their works the composition of "Isabella," arranged rather in the early Italian manner with portraits (as we shall see) of the pre-Raphaelites and their friends, must have seemed almost eccentric. Yet this picture was warmly welcomed by at least one critic.

He spoke of the "rare excellence and learning" of a work in which the artist "arrives with apparent ease at a result which others, with old reputations, have been vainly labouring to acquire." After this burst of friendliness, and this unusual example of insight, criticism became surly, and snapped for about fifteen years at Mr. Millais and "pre-Raphaelitism." We have already shown that Mr. Millais did not remain in the central current of the movement. He did nothing more of importance in the direction of archæological sacred art, though he painted "Noah's Daughters" (for no one can tell how the ark was really built and rigged), and he did little that was mediævally quaint. At truth of representation and accuracy of detail he still aimed, and aims, but his work acquired a new breadth and freedom. Still the critics kept up their weary annual chatter about pre-Raphaelitism, and regretted the "good old times," when "æsthetic art" would have been a laughing stock. They alternately insisted that pre-Raphaelitism was on the wane, and that it had successfully invaded and totally corrupted the schools. Even Mulready was accused of having succumbed to bad example, and painted "a very minute transcript from a locality of no pictorial value."

We do not intend to follow Mr. Millais' progress from year to year. His "Mariana" (1851) was not to the taste of the critics. His "Huguenots" (1852) made his fame wide and enduring. The "Order of Release" (1853) was welcomed and understood by people not devoted to any peculiar artistic creed, and so was the "Rescue" of 1855. "Autumn Leaves" (1856) puzzled the critics who "hunted for a knot in a reed," and could not understand why colour and sentiment justified the choice of a subject in which no story was told. A critic of extraordinary dulness and pomposity said that "Autumn Leaves" "might be interpreted, perhaps, by admirers of pre-Raphaelite

art as an essential sign of the divine afflatus." The teachers of public taste seem to have fancied that there was something triumphant in the exposure of their own stupidity. Meanwhile the hard words were not all on one side, and the *Oxford and Cambridge Magazine* reviled Maclise's "acre of Ugliness." In 1857 Mr. Millais' "Dream of the Past" displayed once more his great endowments as a painter of landscape. About this time his work was, perhaps, somewhat uncertain in method and aim. The "Vale of Rest" (1859), for example, was not likely to conciliate unfavourable opinions, and appears to have been a work out of harmony with the natural geniality of the artist. The "Black Brunswicker" (1860) was a kind of modern pendent to the "Huguenots." In "Trust Me" (1862) and the "Romans leaving Britain" (1865) he is seen working towards his later manner, one of broader touches, of truth attained by less obvious effort, and thus of nearer approach to nature.

His works of the last fifteen years have exhibited Mr. Millais in the perfection of his power, as the strongest, manliest, and most certain in his aims, of all modern English painters. During that period his portraits have not been the least important of his pictures. They are likely to live with the portraits of Reynolds, and, like his, to present the great men and beautiful women of a generation to remote posterity in the pride and sweetness of their strength and beauty. Mr. Millais' landscapes, from "Chill October" (1871) onward, are accurate transcripts of nature, and are full of the natural sentiment of the scenes, from the sadness of the wind that rustles the reeds by the Scottish river, to the joy that fills the face of the child as she sits among the daffodils and listens to the vernal voices of the birds. There is no longer any suggestion, by way of symbolism, in Mr. Millais' art. Like Nature, it speaks for itself with a

magic of its own. The great industry of his youth has given him the facility of his maturity. If he had never touched historical nor sacred art, if he were not supreme in portraiture and admirable in landscape, if nineteen-twentieths of his work were swept away by accident, his studies of the beauty and sweetness of childhood alone would still win for him a place beside the painter of "Penelope Boothby." And even if all his canvasses and panels were to perish, his drawings on wood—countless sketches as of the "Fair Jacobite" sewing on the white cockade, and of "Margaret Wilson," the maiden martyr—would remain to attest the grace and the skill of an artist unapproached in our time.

A. LANG.

NOTES ON THE PICTURES.

1.

PORTRAIT OF THE LATE WILLIAM HUGH FENN.

Painted in London in 1848, before Mr. Millais joined the pre-Raphaelite brotherhood.

LENT BY HIS SON, W. W. FENN, ESQ.

HAS never been exhibited.

2.

FERDINAND LURED BY ARIEL.

Painted 1849. Exhibited Royal Academy, 1850.

LENT BY C. J. H. ALLEN, ESQ.

Ferdinand. "Where should this music be? i' the air or the earth."

Ariel. "Full fathom five thy father lies,
Of his bones are coral made;
Those are pearls, that were his eyes,
Nothing of him that doth fade,
But doth suffer a sea change
Into something rich and strange,
Sea nymphs hourly ring his knell.
(*Burthen, ding dong.*)
Hark! Now I hear them, ding dong bell."
(*Tempest*, Act I. Scene 2.)

THIS is one of the earliest of Mr. Millais' works in the "pre-Raphaelite" manner. There is a crudity in the colour which is absent from "Lorenzo and Isabella" and the "Christ in the House of his Parents." There is immense labour and delicacy of draughtsmanship, in the design of the interlacing shoots of brushwood, of the leaves and flowers. The painting of the hair of Ferdinand is truthfulness itself. His gilt collar is a token of the return to the mediæval methods. The figure of Ariel has no beauty, but a goblin kind of fantasy is expressed in the little old faces of elves that fringe his grass green garment. He is not Shakspeare's Ariel. Ferdinand is a portrait of one of our leading art critics.

3.

ISABELLA.

Painted ~~and Exhibited at the Royal Academy~~ 1849.

THE PROPERTY OF THE FINE ART SOCIETY.

"FAIR Isabel, poor simple Isabel!
Lorenzo, a young palmer in Love's eye!
They could not in the selfsame mansion dwell
Without some stir of heart, some malady.
They could not sit at meals, but felt how well
It soothed each to be the other by.

* * * * *

These brethren having found by many signs
What love Lorenzo for their sister had
And how she loved him too, each unconfines
This bitter thought to other, well-nigh mad
That he, the servant of their trade designs,
Should in their sister's love be blithe and glad,
When 'twas their plan to coax her by degrees
To some high noble, and his olive-trees."

KEATS.

THIS is one of the earliest, and certainly one of the most finished and remarkable of Mr. Millais' works. The composition is most ingenious, the colour har-

monious and rich, the painting elaborately finished to the highest degree. The heads of the two old people are worked with extraordinary minuteness, the textures are finely imitated; the maiolica plates tempt the collector. The scene is a dinner in the house of the brothers of Isabella, the moment is the detection by these ledger-men of Lorenzo's love for Isabella.

"How was it these same ledger-men could spy
Fair Isabella in her downy nest?
How could they find out in Lorenzo's eye
A straying from his toil? Hot Egypt's pest
Into their vision covetous and sly!
How could these money-bags see east and west?
Yet so they did, and every dealer fair
Must see behind, as doth the hunted hare."

The painting is full of hints of the character of the brothers, and of the event. One "money-bag" with cruel eye watches Lorenzo over his wine-glass. The other (a falcon perched behind him plays with a slain bird's feather) leans forward and crushes a nut in a grotesque pair of crackers; so he means to crush Lorenzo. This brother's cruelty gratifies itself by kicking the hound which nestles close to Isabella, and glances with fear and suspicion at its tormentor. The heads are mostly portraits. The farthest removed on the right hand, draining the last drop in his glass, is Mr. Dante Gabriel Rossetti. The picture is the record of a considerable movement in art, and of that movement in its early form is, perhaps, the most remarkable result.

4.

THE ORDER OF RELEASE. 1746.

Painted 1853, and Exhibited the same year at the Royal Academy.

LENT BY JAMES RENTON, ESQ.

THIS is probably the most masculine piece of painting in the collection. The stamp of actual

truth is on it, and if ever such an event happened, if ever a Highlander's wife brought a pardon for her husband to a reluctant turnkey, things must have occurred thus. The work is saved by expression and colour from the realism of a photograph. The woman's shrewd triumphant air is wonderfully caught, though the face of the pardoned man is concealed (like that of Agamemnon in the Greek picture), but by a subtler artifice. The colour of the plaid and the gaoler's scarlet jacket reinforce each other, but do not obliterate the black and tan coat of the colley. The good dog seems actually alive. The child in the woman's arms is uncompromisingly "Hieland." The flesh-painting, as of the child's bare legs, is wonderfully real; the man's legs are less tanned than usually are those of the wearers of the kilt. Perhaps he has grown pale in prison as a clansman might do, whose head seemed likely soon to be set on Carlisle wall. As a matter of truthful detail observe the keys in the gaoler's hand, the clear steel shining through a touch of rust. The subject and the sentiment, no less than the treatment, made this picture a complete success.

5.

This picture was painted in 1849, and Exhibited at the Royal Academy in 1850, under the title of

"And one shall say unto him, What are these wounds in thine hands? Then he shall answer, Those with which I was wounded in the house of my friends."—*Zechariah* xiii. 6.

LENT BY F. A. BEER, ESQ.

ONE of Mr. Millais' efforts in ascetic sacred art. Historical accuracy in detail is aimed at; there are no nimbuses or haloes, no broad cloaks of purple and blue. The half-naked carpenters ply their labour with rude tools, the Divine Child shows to

Mary an ominous wound in his palm. John fetches water in a wooden bowl; Joseph looks on with concern less intense than that in the worn features of the Madonna. Mr. Millais represented an aged couple with an only son; departing thus from the traditions of art, which make Our Lady young and beautiful. Here tradition has all our sympathy. There is much symbolism in the picture. The dove broods in a suggestive attitude. The sheep, shepherdless, flock from the green field, and look with interest at what is going on in the house. The labour of this picture is immense. Observe the curled shavings on the floor, the painting of John's wooden bowl, and of the water therein, the tools, the striped waist-cloth of the workman. The figure of John is beautful and sympathetic, there is little touch of the divinity in the expression of the child.

The picture gave much offence to critics at the time, who looked away from the quality of the art to find fault with the conception of the subject. Compare it with the indolent angel, the beautiful virgin, and the sumptuous palace of Mr. Burne Jones's "Annunciation," and you understand how much the ideas of what is still called pre-Raphaelitism have altered in thirty years.

6.

THE WOODMAN'S DAUGHTER.

Painted 1850, and Exhibited at the Royal Academy 1851.

LENT BY HENRY HODGKINSON, ESQ.

"She went merely to think she helped;
And, whilst he hack'd and saw'd,
The rich squire's son, a young boy then,
For whole days, as if awed,
Stood by, and gazed alternately
At Gerald and at Maud.

"He sometimes, in a sullen tone,
Would offer fruits, and she
Always received his gifts with an air
So unreserved and free,
That half-feigned distance soon became
Familiarity."

COVENTRY PATMORE.

THIS picture is treated of at length at page 9.

7.

Painted in 1855, and Exhibited at the Royal Academy in 1856, under the title of—

PORTRAIT OF A GENTLEMAN.

LENT BY HENRY GOULBURN CHETWYND STAPLETON, ESQ.

8.

AUTUMN LEAVES.

Painted 1855. Exhibited at the Royal Academy 1856.

LENT BY JAS. LEATHART, ESQ.

THIS picture succeeded the popular "Order of Release." Mr. Millais very courageously refused to repeat himself; he entirely changed his ground. He left his familiar tone and subject and intense domestic pathos. He chose a subject without "narrative;" he selected a sentiment which was not consciously present in the minds of the actors in the scene. The young girls who are heaping the fallen leaves on a low fire, the red-haired gardener's daughter with the rake, have no idea that there is any pathetic sentiment in the evening air, in the silvered light, in the blue hills, and dying autumn leaves. The contrast between their carelessness and the serious whisper of Nature (which you can hear in the

twilight, as Poe fancied he could hear the stealing of darkness over the horizon) is left to the spectator. When the work was first exhibited, many spectators and most critics missed the contrast, the significance. They asked what all this was about? The future of art has answered, in works by Mason and Frederick Walker which repeat this tone in softer echoes. Certainly the red cheeks of the girls, the red hair of the (Scotch?) gardener's daughter, the necktie of her little sister, are all very vivid, perhaps too vivid; they almost fall out of the picture. They are all unlike that poetical type of autumn twilight, whose

> "Shadowy hair is faint and fair,
> She keeps the shadowy kine,"

in Dobel's ballad of "Keith of Ravelston."

9.

THE NORTH-WEST PASSAGE.

Painted 1873, and Exhibited at the Royal Academy 1874 (No. 320).

LENT BY C. F. H. BOLCKOW, ESQ.

THIS picture is a singular example of absolute truth in detail, combined with general harmony and agreeable tone in colour. The old mariner who is growing excited over the chance of a peaceful British victory, a conquest of the North Pole, makes an effective contrast to the fair girl who is reading to him and soothing his mood. Her white hand lies on his wrinkled brown fist, a beautiful piece of drawing and colour. The fine head of the man is a portrait of Mr. Trelawny, the friend of Byron and Shelley, and of Odysseus, the Greek chief, with whom Mr. Trelawny holds a colloquy in Landor's "Imaginary Conversations." The textures and surfaces of the mahogany chair, the worn leather, the flags of genuine bunting,

the dingy blotted old log-book, the faded baize table-cloth (as cleverly painted as the bit of baize in David's "Death of Marat,") are all miracles of imitation. Through the window you watch the "white sails flying upon the yellow sea," a sea as true to nature as the blue waters in "The Youth of Raleigh."

10.

THE MINUET.

Painted and Exhibited at the Royal Academy 1866.

Lent by Sir John Kelk, Bart.

This is one of Mr. Millais' most engaging pictures of children. The little maid who is dancing the stately measure has put her whole soul into her work, and there is no room for speculation in her blue eyes.

11.

THE BOYHOOD OF RALEIGH.

Painted 1869. Exhibited at the Royal Academy, 1870.

Lent by James Reiss, Esq.

One of the freshest and most delightful of Mr. Millais' paintings. The canvas is bright with the light of a Devonshire sun, and fresh, as it were, with the salt fragrance of the sea and the sea-pinks. An adventurer of the school of Salvation Yeo, a sun-burned sailor, who has fought the Spaniards in the Spanish Main, is telling the two young Raleighs about the wonders of the West. His face and attitude are full of eagerness; he points beyond the sunset to a country which is fairyland. Young Raleigh's eyes are not fixed on the adventurer, but are gazing down the vistas of a dream. "The thoughts of a boy are long, long thoughts." He sees El Dorado, and the palaces of Aztecs and Incas, temples of the sun, where the sun's face burns in gold; hidden treasures,

fair Indian captives, and the fountains of eternal youth. The scaffold and the axe at the end of the vista he does not foresee, but if he did no power could hinder him from sailing "westward ho." The details are cleverly indicated. A little old-fashioned toy ship lies neglected in a corner. The sailor has feather caps of the Indian's work, and red plumage of the parrot to show the boys. The whole work is full of the open air and the sunlight. It was suggested by reading Froude's "English Worthies."

12.

THE PRINCESS ELIZABETH IN PRISON AT ST. JAMES'S.

LENT BY THOMAS HOLLOWAY, ESQ.

Painted in 1879.

THIS unexhibited and recently painted picture of Mr. Millais' represents an incident in the short and melancholy life of a daughter of Charles I. The Princess Elizabeth saw but fifteen years, and more than half her days were passed in captivity. The artist has represented her in the act of writing to implore the Parliamentary Commissioners that she might not be deprived of her faithful servants.

Elizabeth did not survive her father by much more than a year. The following extract from Miss Strickland's *Last Four Princesses of the Royal House of Stuart* tells the story of her end :—

"After her arrival at Carisbrook, in August, 1650, she complained of headache and feverish symptoms. She was worse next day, and her illness rapidly increased. . . . . Her female attendance was notoriously deficient. Nurses, perhaps, were procured by the care of Sir Anthony Mildmay or his wife; but they were ignorant women, and personal strangers to the royal maid. She had so longing a desire to be taken to her fondly-remembered sister,

the Princess of Orange, that her sickness and her wish were mentioned to the House of Commons by Sir Henry Mildmay, the brother of Sir Anthony. Her prayer was granted, but she had already obtained her release." *

The Princess expired alone, on Sunday, September the 8th, 1650, "her pale cheek resting on the holy book, which told her God was near, though all forsook." That precious book, her royal father's last gift, had been her companion and consolation through her weary, lonely captivity. She was in the fifteenth year of her age, and the eighth of her captivity. She had evidently suffered from the want of air and exercise, the deprivation from the lively sports of childhood, added to the deep grief with which her young heart was oppressed, which was not the less poignant for being patiently suffered without a murmur.

In addition to the sweet dignity and pathos of the young lady's face and attitude, and to the skill with which such details as, for example, the open books on the floor, are handled, this picture has an historical interest. The cabinet in the background belonged to Charles I. It was part of the furniture of "Theobald's," a fact unknown to Mr. Millais when he purchased the piece. An engraving, and minute description, in an old English work on household furniture, proved that it is a relic of Charles. The silver statuettes on the niches were lost, but have been restored in conformity with the old engraving. The painting is a delicate memorial of a Stuart who was innocent and good, as well as, like most of her race, beautiful and unfortunate. "Born in the supremest Fortune," says an old writer, "the passages of her life were spent in beholding the Ruines of her Family, and the murther of her dear Father, whom she not long survived, but died in that same confinement to which they had treated his Majesty, in Carisbrooke Castle."

* "Journal of the House of Commons."

13.

CHILL OCTOBER.

Painted 1870. Exhibited at the Royal Academy 1871.
Also Exhibited at the Paris Exhibition 1878.
LENT BY SIR WM. ARMSTRONG, C.B.

THIS picture was Mr. Millais' first purely landscape piece, and it is, perhaps, the most popular. Nothing can be more minutely true to natural fact, yet the sentiment of nature is not lost, as occasionally happens when the artist has fixed his eyes too long on details. The feathery reeds

> "That sway
> In the rippled waters grey
> Of that solitary lake"

remind one of the most beautiful song in *Empedocles on Etna*.

> "Many a morning had they gone
> To the glimmering mountain lakes,
> And had torn up by the roots
> The tall crested water-reeds,
> With long plumes and soft brown seeds,
> And had carved them into flutes,
> Sitting on a tabled stone,
> Where the shore-ward ripple breaks."

The feeling of Mr. Arnold's poem breathes from Mr. Millais' canvas. Here are—

> "The tall crested water reeds,
> With long plumes and soft brown seeds."

Here through the soft dim clouds sallow gleams of light fall on the "wan water" of the river, while a pearly grey hill bounds the landscape. An autumn wind blows the reeds and bows the trees on the little peninsula, and they are reflected in the stiller sheltered water that the wind scarcely ruffles. The picture takes one back to the North, and to the pensive decline of its brief summer; for this is not "the golden bright October" that Clough found among

the red rowan berries and yellow birch leaves of the West. The scene is laid on the Tay, in Perthshire.

14.

THE PRINCES IN THE TOWER.

Painted 1878, and Exhibited at the Royal Academy the same year.

LENT BY THOMAS HOLLOWAY, ESQ.

HERE are Edward V. and Richard, sons of Edward IV., waiting on a staircase in the Tower for the approach of a murderer or a rescuer. In this work the attitudes of the two boys are exceedingly graceful and well composed, while their expression of terrified expectation could not well be bettered. But the topic is almost too melancholy, even if we suppose that Richard escaped—to become Perkin Warbeck. In tone and subject the work is a pendant to the Princess Elizabeth.

15.

LEISURE HOURS.

Painted 1863, and Exhibited at the Royal Academy 1864.

LENT BY J. PENDER, ESQ., M.P.

16.

PORTRAIT OF MR. TENNYSON.

Painted 1881.

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"His face before her lived,
As when a painter, poring on a face,
Divinely through all hindrance finds the man
Behind it, and so paints him that his face,
The shape and colour, of a mind and life,
Lives for his children, ever at its best,
And fullest."

ELAINE.

17.

PORTRAIT OF LORD RONALD GOWER.

Painted in 1876.

LENT BY LORD RONALD GOWER.

18.

PORTRAIT OF THE ARTIST.

Painted and Exhibited at the Royal Academy, 1880.

THERE is not much traceable resemblance between Phillips's fair-haired child and the portrait of the painter, executed by himself last year. This excellent likeness was intended for the collection of "Self-portraits," by famous artists, in the Uffizzi Gallery at Florence. The work is much more subdued in tone, and less picturesque in attire, than the majority of the portraits in the Florentine collection. The collection is large, but this will be one of about a dozen masterpieces which eclipse the rest of the heads of painters, many of whom are now almost forgotten.

19

A YEOMAN OF THE GUARD.

Painted and Exhibited at the Royal Academy 1877.
Also Exhibited at the Paris Exhibition 1878.
LENT BY HENRY HODGKINSON, ESQ.

THIS picture is a technical masterpiece. Only a great colourist could have painted these masses of red, these chords of blue and gold, only a master of portraiture could have rendered that worn, senile face with its air of want of thought which we see in the comfortably aged whose work has been light,

and whose living has always been secure. The picture had a great success in the Paris Exhibition, and must always win honour and praise from artists. But for a picture to live with, most of us would probably prefer the repose of "Chill October," the hopefulness of "The Youth of Raleigh," or even the melancholy of "The Vale of Rest." It is a picture to hold a triumphant place in a great gallery like those of Florence or of Rome.

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